

Ian Shanahan (1997)

– *In Memoriam James Owen Shanahan (25/9/1922 – 8/7/1997)*

To Winsome Evans;
For The Renaissance Players' 30th anniversary:

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# *[p]s(t)ellor/mnême*

a mandalikon

for

soprano recorder

and

a broken consort of early-music instruments

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PROGRAMME ANNOTATION

[p]s(t)ellor/mnême

a mandalikon
for soprano recorder and a broken consort of early-music instruments

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Although not always grammatically accurate, the following linguistic homologies apply:

mnême [Greek] ≈ memory (whence 'mnemonic');

psellor [Greek] ≈ stuttering, recursion;

stellor [Latin] ≈ of stars (whence 'stellar').

So ... **[p]s(t)ellor/mnême** ≈ 'stuttering memory; memory of stars', this being my second composition thus far to embrace total non-teleology. Like the sacred Buddhist *mandalas* or the *ikons* of Orthodox Christianity, it is a static object which exists solely to be contemplated – a 'stuttering memory' that recapitulates data inexorably: here, the same gesture is repeatedly 're-perspectivized', somewhat as one might examine from various angles the facets of a jewel. (Such works of mine I now refer to as "mandalikons".)

How is **[p]s(t)ellor/mnême** a 'memory of stars'? Firstly, it occurred to me that our basic unit of time (the second) is quite arbitrary, in that it does not stem from any easily discernible natural phenomena ... whereas some older units of length-measurement are geodetic, being directly related to the dimensions of the Earth itself. I was then astonished to learn that the Great Pyramid at Giza is a scaled-down representation of Earth's northern hemisphere: the ratio of the Pyramid's perimeter to its original height is very close to 2π ; this perimeter, when multiplied by 43,200, matches the Earth's equatorial circumference to within a 1% error. The number 43,200 in turn derives, apparently, from Earth's cycle of precession (periodicity: 25,776 years).^{*} Furthermore, the Giza Pyramids' relative sizes and locations parallel the magnitudes and alignment of those stars which comprise the belt of the constellation Orion! Hence I asked myself: Could I not create something analogous – something just as intellectually exquisite – with the chronomorphology of this new composition? To summarize, **[p]s(t)ellor/mnême** encompasses a notional duration of 332.28", partitioned internally according to certain well-known mathematical constants; these same constants are employed in a rather arcane way to yield 332.28" through a reiterative division of Earth's 25,776-year precessional cycle. **[p]s(t)ellor/mnême** is, therefore, literally the Precession of the Equinoxes in microcosm – a 'memory of stars', insofar as cycles of precession are computed through long-term astronomical observation.

Since I am one of several composers who has been an occasional member of The Renaissance Players, Winsome Evans commissioned **[p]s(t)ellor/mnême** from me as part of the group's thirtieth anniversary celebrations. But perhaps there is also a tenuous connection (because of my 'stellar' title and quadrivial preoccupations) to The Renaissance Players' Spanish Mediaeval repertoire – Santiago de Compostela? In any case, I dedicate this festschrift piece to Winsome, from whom I shall always continue to learn, with the greatest respect and thanks.

It is equally appropriate, given the title's fabricated meaning, that **[p]s(t)ellor/mnême** be written in memory of my father, Jim Shanahan (25/9/1922 – 8/7/1997): in life, he certainly burned bright as a star. (Who knows? The Old Man might have even liked this piece!)

^{*} see Graham Hancock: **Fingerprints of the Gods** (Mandarin Paperbacks, London, 1995), pp.459–461.

[p]s(t)ellor/mnême was premièred – and broadcast live across Australia on ABC Classic FM radio – by Ian Shanahan (soprano recorder) and The Renaissance Players (Nick Wales, Eleanor Lewis, Cathy Tabrett, Jenny Ericksson, Kim Poole, Winsome Evans, Andrew Lambkin, Sally Treloyn, Barbara Stackpool, Tim Chung, and Simon Lobelson), during the Eighth Sydney Spring International Festival of New Music, Eugene Goossens Hall, ABC Centre, Harris Street, Ultimo, Sydney, on 19 September 1997.

The composer received the inaugural **Sydney Spring Award for Composition**, for the most outstanding original Australian composition **{[p]s(t)ellor/mnême}** performed during the Eighth Sydney Spring International Festival of New Music (1997). **[p]s(t)ellor/mnême** was then also nominated for a **1998 Sounds Australian National Award**, for the Best Composition by an Australian Composer performed during 1997.)

PERFORMANCE NOTES

1. GENERAL REMARKS

I wish to thank *Winsome Evans* and each member of *The Renaissance Players* – they are all listed after my Programme Annotation – for their technical advice regarding early-music instruments ... not to mention their constant support during the composition and rehearsal of **[p]s(t)ellor/mnème**. I do appreciate their affable generosity. Andrew Stiller's wonderful **Handbook of Instrumentation** (University of California Press, Berkeley, California, U.S.A., 1985) also proved invaluable.

INSTRUMENTATIONAL REQUIREMENTS

- **Soprano Recorder** ('soloist')
- **Finger Cymbals** (1 pair)
- **Small Clash Cymbals** (1 pair, hand-held)
- **16 Handbells** (2 players)
{the bells are suspended in a framework and struck by pairs of mallets}
- **1 Mandola**
- **1 Celtic Harp**
- **1 Alto Rebec**
- **1 Waterphone** (played by the rebecist only during the final section of the work)
- **3 Bass Viola da Gambas**

Note: descriptions of all of these instruments (as well as acceptable substitutions) shall be given later; I have also appended to these Performance Notes a table that shows their specific *tings* or *scordature*, and a diagram depicting the instruments' *physical layout*.

The tuning of all (well-pitched) instruments must be centred upon either A440 Hz or A415 Hz – unless semitonal string-retunings are practicable.

TEMPORAL ORGANIZATION, CONSORT COORDINATION, RESONANCE AND NOTE-LENGTH

Aside from the soloist's part, the score of **[p]s(t)ellor/mnème** is notated entirely in *time-space notation*, with each 'ictus' (short, thick vertical stroke) corresponding to *one second* of elapsed time, according to the formula *40 millimetres ≈ 1 second = metronome 60*.* Therefore, musical events in this piece should be deployed chronometrically in direct proportion to their relative horizontal placement upon the score-page: an electronic metronome flashing once per second might prove to be an effective practice tool in this respect. Yet I strongly discourage any sense of metricated rigidity! (Indeed, temporal *asymmetry* ought to be strived for.)

Nevertheless, in order to facilitate ensemble coordination, the broken consort in **[p]s(t)ellor/mnème** definitely requires a *timekeeper* – somebody, seated behind the soloist, who simply 'beats' each ictus and paces inter-sectional pauses. (The timekeeper is *not* a conductor in any conventional sense: their rôle is by no means interpretative.) If there is a shortage of personnel, a not entirely desirable solution would be to have the finger-cymbalist sit behind the soloist to fulfil the rôle of timekeeper as well!

At the microformal level, 'rhythmic' notation for the string instruments in **[p]s(t)ellor/mnème** has been radically economized, consisting merely of painstakingly deployed noteheads (all but a few of them without any 'extenders'): whenever plucked, strings must be allowed to vibrate to extinction – wherever possible – and are *never* to be

damped; whenever bowed, notes are to be sustained either fully (i.e. right up to the next sonority) or as much as is practicable given local technical exigencies – with inevitable caesurae being as brief as possible (lasting at most 1 second under any circumstance). When there is no 'next sonority' within my framework of temporal proportionality – as is the case for the last notes of each section – the end-point of an *extender* will indicate the termination-moment of a (previously sustained) note.

* The three viola da gamba parts in section 5 and section 6 are all, I must confess, *extremely difficult* to execute in time when the formula 40 millimetres ≈ 1 second is operative. So – although it does undermine my compositional intentions (being contrary to my chromorphological conception of this piece) – *if it proves absolutely necessary*, the 'time-space tempo' may be slowed down, to a minimum of 40 millimetres ≈ 2 seconds *throughout the whole work*. Sectional proportionalities must be preserved at all costs!

THE OPTIONAL PAUSES BETWEEN SECTIONS

Optional pauses between certain sections of **[p]s(t)ellor/mnème** – denoted by *peaked fermatas* (Λ) – have been proposed, to assist in the coordination of sectional beginnings. Since they all lie *between* sections, the consort must not 'play through' them; it will also prove necessary to agree in rehearsal upon which of these pauses shall occur during live performance. Precise durational details of such optional pauses are left to the discretion of the timekeeper – although they all ought to be varied in length, lasting somewhere between 0.5 and 3 seconds.

DYNAMIC INDICATIONS

Apart from the traditional dynamic markings (*ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*) – all of which I have envisaged as representing (absolute) perceived loudnesses rather than (relative) performative actions – the following symbols are employed in **[p]s(t)ellor/mnème**:

○ represents the final vanishing into *inaudibility*: allow the sound to attenuate to *silence*;

f poss. is an abbreviation for performers to play 'as loudly as possible'.

PITCH DESIGNATION AND MICROTONES

In any references to pitch in **[p]s(t)ellor/mnème**:

"Middle C" shall be designated as C_♮3, the C_♮ one octave higher as C_♮4, etc. (i.e. assuming that A_♮3 = 440 Hz, then C_♮3 ≈ 261.6255653 Hz).

♯ and ♭ denote a *quartertone above* ♮, and a *quartertone below* ♮, respectively. (These quartertones are *well-tempered*, being the generative interval of 24-tone equal temperament.) Smaller degrees of intonational deviation – slight microtonal inflections, non-tempered, of up to an eighthtone – upwards and downwards are indicated by upward-pointing and downward-pointing arrowheads, respectively, upon accidental symbols. Examples: B_♮5; F_♯4; A_♮3; G_♮2 etc.

RANDOMIZED PARAMETERS

Within most of the instrumental parts which comprise **[p]s(t)ellor/mnème**, a number of technical/musical parameters have been bracketed thus: *Rand* { }. Until countermanded by some other randomization directive, all of these bracketed parameters may be

randomly transformed, introduced, or eliminated in performance. As such, they provide an ‘embellishment’ stimulus to the consort players and soloist while framing the artistic boundaries within which my music can evolve – thereby according an early-music ensemble the opportunity to stamp their own distinctive personality upon their interpretation of this piece.

Related ‘curly bracket notations’ involving randomized parameters are:

Optional Rand { } – these bracketed parameters may be optionally randomized;

Rand Only { } – from amongst the previous *Rand { }* directive’s bracketed parameters, henceforth randomize only those parameters now bracketed;

End Rand – end *all* randomization of technical/musical parameters: *Rand { }* is concluded.

Whenever *Rand { }* is operative, any instructions notated between orthogonal brackets – [] – take mandatory precedence, locally and temporarily overriding the randomization process. For example, a sonority assigned the dynamic indication [*ppp*] during a passage when *Rand {p↔mf}* is functional, *must* be played in *ppp*, irrespective of this particular *Rand { }* directive!

2. THE SOLO SOPRANO RECORDER PART: DETAILS

THE SOPRANO RECORDER PART’S IMPROVISATORY STRUCTURE

The soloist’s part comprises eleven ‘modules’ that correlate to **[p]s(t)ellor/mnême**’s eleven sections. These modules all commence with a single sustained volatile ‘fractalous’ sonority (the <α> material) – such unstable sound-objects should sometimes last almost a whole breath-length! – which then merges into pitch-material that forms the basis for improvisation (the <β> material). The soprano recorder part, whose sounds enter not less than 15 to 20 seconds *after the conclusion of the first handbell-peal*, on the whole unfurls autonomously relative to the consort music – not being rigidly locked in step with it. Modules 2–10 begin somewhere towards the end of their correlative handbell-peals (or even just beyond them); module 11, however, can start straight after the initial attack of the final handbell-peal, but must stop *as soon as the terminal clash of cymbals is heard*. Within modules 1–10, their <β> pitch-materials are ‘repeated’ over and over again – being cycled through, orbit-like, until the next section’s handbell-sounds signal an immediate halt.* (The eleventh module’s <α> pitch-material, on the other hand, is interpreted or ‘read straight through’ *just once*.) Note that each module’s materials *must be presented in full*: residual <β> material, if any, has to be played *during the next section* before the succeeding module’s <α> pitch-material can be proceeded to!

* Notwithstanding this rule, an occasional *brief* overlap of the soprano recorder’s <β> pitch-cycles with the following section’s handbell tintinnabulations is by no means unacceptable! Equally, the soloist may choose once in a while to suspend the orbital process *before* the end of a section has been reached.

Some Interpretative Possibilities

- i. Within the <β> pitch-material of each module, subsets of pitches can be looped ‘epicyclically’: as one encounters a smaller internal subset of adjacent pitches, it too can be looped (cyclically, or even permutatively!).
- ii. Another interpretative possibility: within each module, the initial presentation (only) of

the <β> pitch-material might just be a relatively straightforward or simple reading-through of the given pitches, with little or no embellishment.

SOPRANO RECORDER FINGERINGS

Research into the fingering-configurations that yield the eleven ‘fractalous’ <α> sonorities in **[p]s(t)ellor/mnême** was carried out upon an ebony Moeck Rottenburgh soprano recorder. On any other models of soprano recorder however, different (microtonal) pitches will probably be produced; if these pitch-discrepancies are indeed small, then they can be safely ignored. In some circumstances, nonetheless, it might prove beneficial to modify some of the given fingerings accordingly. (If this proves to be impracticable, then just do your best with the provided fingering.)

THE SOPRANO RECORDER’S RANDOMIZED PARAMETERS

<α> Randomize: {alternations between *fluttersong* and *tongue-tremolo*; normal articulations (e.g. *staccato*, *portato*, *legato*); “breath trills” (i.e. pitch-oscillations and -fluctuations generated through breath-control, without any finger-movement whatsoever!); air-flow (such that the given pitches are elicited)}

Note: pitches between pairs of bold-faced orthogonal brackets [] manifest themselves as distinct vibrational modes of a *single fingering*: hence, no finger-movement whatsoever should take place prior to progressing on to the <β> material! However, as a direct outcome of engaging the <α> randomized parameters listed above, compel these orthogonal-bracketed pitches to ‘crack’ upwards or downwards, flickering chaotically between and through several vibrational modes and multiphonic component tones. The overall impression of these coruscant <α> objects should therefore be one of *volatile instability* – a locally unpredictable ‘acoustic fractal’, which may be sustained for almost an entire breath-length.

<β> Randomize: {(multi)octave transpositions; the addition of unspecified material; the (s) pacing of events (i.e. their speed and density); the insertion of *SILENCES*; articulations [*sputato*] [i.e. a noisy, exaggerated, overblown attack], *fluttersong*, *tongue-tremolo*, normal articulations [e.g. *staccato*, *portato*, *legato*], etc.); microtonal pitches; *glissandi*; *vibrati* (of various types); air-flow; multiphonics; the admixture and withdrawal of vocalized sounds; air-noises}

Note: for *tongue-tremolo*, articulate, *as quickly and as evenly as possible*, the (double-tonguing) phonemes ‘[d]idl(d)idl(d)idl...’ – as in “middle” – or the much more common (double-tonguing) pattern ‘[t]eketake...’ (‘[d]egegege...’). The type and intensity of the tongue-tremolo to be employed at each occurrence is left to the discretion of the recorder-player.

3. THE PERCUSSION INSTRUMENTS: DETAILS

Once animated, the sounds of *all* percussion instruments are to be permitted to ring on indefinitely: *under no circumstances* is any damping of resonance *ever* to take place.

FINGER CYMBALS

The *finger cymbals* required for **[p]s(t)ellor/mnême** are ‘antique cymbals’ or ‘hand crotals’ – a pair of very thick high-domed finger cymbals up to about 120 mm in diameter, connected by a cord, and tuned at least a semitone apart. Because of their size and weight, they have to be held in opposite hands rather than on two fingers of one hand.

RANDOMIZED PARAMETERS

Randomize: {alternations between clashes of parallel cymbal-plates (i.e. like hi-hat cymbals being held vertically) and where one instead suspends the finger cymbals horizontally and taps them together, edge-to-edge; $ppp \leftrightarrow (m)p$ (dynamic levels ranging between ppp and $(m)p$)}

SMALL CLASH CYMBALS

The pair of *small clash cymbals* required for **[p]s(t)ellor/mnème** are the traditional hand-held clash cymbals, of thin gauge, between 350 mm and 400 mm in diameter – the sort of clash cymbals employed for ‘authentic’ performances of early music.

RANDOMIZED PARAMETERS

Randomize: {*strisciato* (i.e. an effect produced by starting with the cymbal-plates in contact with each other and then sliding them apart rapidly to produce a delicate ‘zing’); single point of attack along the edge (e.g. one suspends the clash cymbals horizontally and taps them together, edge-to-edge); $ppp \leftrightarrow (m)p$ (dynamic levels ranging between ppp and $(m)p$)}

16 HANDBELLS

The 16 *handbells* required for **[p]s(t)ellor/mnème** are all suspended in a framework and struck by pairs of mallets; 2 (or more) campanists will be needed, each controlling (up to) 8 bells. (The handbells’ pitches have been appended to these Performance Notes.)

These 16 handbells – each with its own internal felt ‘clapper’ and a leather hand-strap – all came from a somewhat larger series, comprising the pitches:

G \sharp 2, A \sharp 2, B \sharp 2, thence chromatically – from C \sharp 3 to C \sharp 6, inclusive.

There are no truly satisfactory substitutes for handbells – although, as a last resort, the lowest ones (which might be quite difficult to acquire) could be supplanted by appropriately tuned *gongs* or even by large, suitably pitched *Japanese temple bells* (*rin*).

THE 11 HANDBELL-PEALS

The initial attack of each handbell-peal must be precisely synchronized by both campanists, after which their remaining ten attacks ought to be “uncoordinated and irregular – at your own pace”. It would also be musically advantageous if the campanists were to *vary the duration of every handbell-peal*: in my score of **[p]s(t)ellor/mnème**, such peal-durations have been signified on purpose somewhat ambiguously by *large oblong fermatas* (\neg); each handbell-peal’s pacing and time-span might even be made to correlate approximately with the length and density of the section it introduces! Beyond the final attack of every handbell-peal, a momentary hiatus of ‘suspended time’ – through which the handbell-sounds resonate beautifully – shall be permitted to assert itself: notated using *peaked fermatas* (\wedge), these, too, should be temporally variegated; they also fulfil a practical function – to allow the timekeeper to coordinate the consort’s time-count thereafter.

HANDBELL MALLETS

The following pictographs illustrate the two basic types of handbell mallets called for throughout **[p]s(t)ellor/mnème**:



denotes a hard felt-wound mallet. {*Handbells 1* – playing the eight highest bells}



denotes a felt-wound mallet of medium hardness. {*Handbells 2* – playing the eight lowest bells}

Such pictographs are vague guidelines only! Both campanists are wholeheartedly encouraged to experiment by changing mallet-types from one peal to another – for the sake of timbral and dynamic variety. The handbells’ sounds, though, should *never*, under any circumstances, be too clangorous: their pitches must always be clearly discernible, possessing a rich and yet at times fairly mellow timbre (wherein the handbells’ lower partials are suppressed or attenuated as little as possible) ... even when the highest bells have been hit hard!

WATERPHONE

The *waterphone* – played by the rebecist only during the final section of **[p]s(t)ellor/mnème** – is a very rare and unusual instrument that hails from California: invented during the 1970s by Richard Waters, it is a strange-looking yet absolutely exquisite sound-source, having a bulbous metal body, a small elongated cylindrical funnel through which water is poured, and a series of metal prongs of different lengths welded around the outer edge of its base. The waterphone is held by the end of its funnel, and may be continuously tilted through various angles to induce the water to slurp around inside. Whenever its prongs are bowed, flicked, scraped, stroked, plucked or otherwise activated, an eerie, ethereal, kaleidoscopic sound (somewhat reminiscent of whale-song?) is forthcoming. Because a waterphone is so visually conspicuous, for the sake of surprise during a live performance it should be well hidden from the audience’s gaze by being placed within a sufficiently large box – only to be brought out at the very end of section 10, just prior to being played.

Procuring a waterphone may well be quite problematic; less *recherché* substitute-instruments are likely to be needed. I have found that one or – better still – two *flexatones*, bowed and subjected to random pitch-changes while being allowed to resonate freely, mimics the timbral signature of a waterphone surprisingly well! An even more delicious possibility (involving not just the rebecist, but some additional instrumentalists chosen from among those who would not otherwise play throughout **[p]s(t)ellor/mnème**’s eleventh section): with the flexatone(s) being most prominent acoustically (situated towards the front, nearest the soloist), the consort could easily congregate a diverse corpus of appropriately-sounding metallic percussion instruments – *musical saws* (primarily bowed, yet also struck occasionally with vibraphone mallets of medium hardness), bowed *cymbals* (Turkish- and/or Chinese-style), a one-octave chromatic set of bowed *crotales* (bowed and/or struck [with hard glockenspiel mallets]), *metal-tube windchimes* of various sizes and tessituras, a *Mark tree*, *sleighbells*, *sistrums*, *strings of jingle bells* (comprising small pellet-bells, tiny bronze bells, or miniature iron herd-bells), a *Chinese bell tree*, *windchimes of triangles*, etc.

4. THE STRING INSTRUMENTS: DETAILS

PRELIMINARY OBSERVATIONS

Throughout my score of **[p]s(t)ellor/mnème**, all string parts (except for that of the *Celtic harp*) are essentially *transposing* – in accordance with those tunings or *scordature*

tabulated after these Performance Notes. I have therefore adopted a *tablature* approach herein: my string notation does not necessarily show the resultant pitches heard, but rather those ‘notes’ to be fingered.

THE SPECIFICATION OF STRINGS AND COURSES

Within the *alto rebec* and three *bass viola da gamba* parts from **[p]s(t)ellor/mnême**, particular strings are specified by *Roman numerals* (as is usual for bowed string instruments), with the Roman numeral I representing the highest-pitched string. In the case of the *mandola*, however, the course to be played upon at any given moment is indicated thus: G, D, A, E (each letter being circled within my score). Whenever any such symbols have been omitted, the musical context surely renders the choice of string/course obvious; in these situations, there will probably be just a single possibility anyway...

ARPEGGIATION

↓• – rapidly arpeggiate the notes of the chord; speed of execution is left to the discretion of the player.

Arrowheads indicate the *direction* of the arpeggio’s action: ↑ = play the *lowest pitch* of the chord first; ↓ = play the *highest pitch* of the chord first.

NATURAL HARMONICS

↙ – on the specified open string(s) or course(s), lightly touch the *node* (with a left-hand finger) at or near that fret/location corresponding to the pitch notated with a broken-diamond notehead, while bowing or plucking ... in order to produce the natural harmonic sound. Harmonics must always be allowed to ring on.

I encourage the string players themselves to find a *bowing or plucking position* that furnishes the *cleanest, most sonorous timbral quality* for each harmonic. (Occasionally, however, technical or physical constraints may restrict the ambit of choice for a harmonic’s bowing or plucking position.) Note: Resultant pitches of natural harmonics are nowhere displayed within the score itself.

The *viola da gambas’* broken-diamond noteheads are always preceded by ♮ (never by any other accidentals).

MANDOLA

The name *mandola* is apparently somewhat ambiguous; it can refer to several distinct, hybrid instruments from – or cognate to – the *mandolin family* (including one that is tuned just like a *viola*, and the so-called *Irish bouzouki*). However, the instrument I have in mind for **[p]s(t)ellor/mnême** is synonymous with the *octave mandolin* – namely, a large mandolin whose strings, when tuned normally, sound *one octave lower* than those of the mandolin.

MICROTUNING OF THE MANDOLA’S OPEN STRINGS

One string from each course of the mandola ought to be very slightly lowered in pitch, thereby producing a richer basic timbre – a ‘chorus effect’. The resultant beat-frequencies should be no greater than 6 Hz (beats-per-second) on the open strings, with different beat-frequencies being generated upon each (open) course; precise details are left to the discretion of the mandolist.

PLECTRA

For louder dynamic levels and improved sound-projection on the mandola, I recommend the use of a thicker, less flexible plectrum – such as a “Fender Heavy”. Indeed, to obtain the widest possible dynamic and timbral range throughout **[p]s(t)ellor/mnême**, having the mandolist draw upon a menu of two or more different plectra would be ideal.

STRUMMING THE MANDOLA’S STRINGS BEHIND THE NUT OR BEHIND THE BRIDGE



– strum the mandola’s strings *behind the nut*, and strum the mandola’s strings *behind the bridge*, respectively. In both cases, *all* eight strings are to be strummed, and they should always be permitted to ring on unimpeded. Note, moreover, that the direction of arpeggiation is always indicated in conjunction with these two symbols.

RANDOMIZED PARAMETERS

Randomize: {the addition of unspecified material; *hammer/pull-off* (i.e. pluck only the first note and *hammer* or *pull-off* the subsequent notes with the left-hand fingers, according to the melodic contour), *legato* (i.e. pluck only the first note, but for the subsequent notes, merely *place* or *lift* left-hand fingers on or off the fingerboard, according to the melodic contour); alternations between plucking materials (i.e. *plectra*, and the *pad* or *tip* of a right-hand finger); plucking position, from *molto sul ponticello* (i.e. plucking the string(s) *very close* to the bridge indeed) through to *molto sul taste* (i.e. plucking *precisely* at the middle of the vibrating length of the string(s) – directly above the twelfth fret for the open string(s), or directly above the fret which is twelve frets higher than that fret where the finger stops the string [which may actually be beyond the end of the fingerboard]); *pp↔mf* (dynamic levels ranging between *pp* and *mf*), but occasionally (*ff*)}

Optional: also Randomize: {*pitch-bending* and *vibrato* (i.e. the mandolist can either depress and release the string(s) *behind the bridge* with the right-hand index finger [and/or other right-hand fingers] causing the pitch to fluctuate above the written note, or they can instead push and release the string(s) *laterally* – i.e. parallel to the frets – with the left-hand finger(s), causing the pitch to fluctuate *slightly* above the written note) – both less than 10% of the time}

CELTIC HARP

Unlike our modern harp (with its pedal-operated mechanism that retunes pitch-classes globally), the *Celtic harp* instead possesses many *levers* which retune its strings *individually*: when a lever is engaged, its corresponding string’s pitch will be raised by a semitone. (Despite the Celtic harp’s smaller pitch-range by comparison with the modern harp, the former’s system of autonomous levers proffers the potentiality for composers to devise *multi-octave scale-patterns* – as I have done within **[p]s(t)ellor/mnême**.)

With its levers deactivated, the Celtic harp’s strings – upon the particular instrument which was employed for the world première of **[p]s(t)ellor/mnême** – sound thus:

D♯1; thence diatonically – from G♯1 to G♯5, inclusive. *

* The lowest (D♯1) string *has no lever*, but can be variably tuned ‘by hand’ from about C♯1 up to around F♯1. Note too that for **[p]s(t)ellor/mnême**, the E♯4 string must also be tuned down ‘by hand’ a quartertone, to E♯4, before its lever is applied.

HARP GLISSANDI

Execute *glissandi* on the Celtic harp by sweeping finger-pads or -nails across its strings, (roughly) according to the given contours. (Throughout **[p]s(t)ellor/mnème**, the first and last notes of all Celtic harp *glissandi* ought not to be overly emphasized!)

RANDOMIZED PARAMETERS

Randomize: {the addition of unspecified material; *glissandi* – less than 10% of the time; *près de la table* (i.e. plucking the string(s) near the Celtic harp's soundboard); *arpeggiation* (which may be interpreted quite radically, with chords being 'broken up' unevenly across a time-span of several seconds); *pp↔mf* (dynamic levels ranging between *pp* and *mf*), and occasionally louder – if possible}

ALTO REBEC

Because the three-string *alto rebec* is normally not supported under the chin, position-changes may be rather awkward and perhaps time-consuming. Hence, throughout **[p]s(t)ellor/mnème**, I have restricted most of the alto rebec's pitches to those which are playable in 1st position. (The few exceptions, all of them playable in 2nd position, have been well flagged within my score.) Given this constraint, certain higher pitches (as well as those sounding below open-string II's pitch) can only be produced on one string – circumventing the need for me to specify their strings explicitly with Roman numerals.

RANDOMIZED PARAMETERS

Randomize: {the addition of unspecified material; bowing position, from (*molto*) *sul ponticello* (i.e. bowing the string(s) [very] close to the bridge) through to (*molto*) *sul tastò* (i.e. bowing the string(s) 'up the neck' somewhat [on or towards the fingerboard], nearer to the middle of the vibrating string-length than usual); *vibrato* – less than 20% of the time; changes of bowing direction (*upbow* ↔ *downbow*); bowed *tremolo*; *spiccato tremolo* (i.e. throwing the rebec bow onto the string(s) – *jeté* – and then allowing it to bounce freely, perhaps with some assistance from the right hand) – less than 10% of the time; *col legno battuto* (i.e. turning the rebec bow upside down so that its wooden part alone is bounced on the string(s), to produce a distinctive woody 'click' with each attack) – less than 10% of the time; *overbowing* (i.e. using excessive bow-pressure to produce a rather harsh grating or squawking sound) – less than 10% of the time; *snap pizzicato* (i.e. ♪ : lifting the string(s) with the thumb and forefinger then allowing it to snap back percussively against the rebec's fingerboard) – less than 10% of the time; *portamenti* (*not glissandi*); *ppp↔mf* (dynamic levels ranging between *ppp* and *mf*), but occasionally *f*}

BASS VIOLA DA GAMBAS

Although *bass viola da gambas* are not at all uncommon instruments nowadays, any one of them in **[p]s(t)ellor/mnème** may gainfully be replaced by a much rarer bowed string instrument (if it is available!) – the *baryton*. (A *baryton* is essentially a bass viola da gamba possessing nine or so additional wire strings which are not activated directly, but instead vibrate sympathetically in response to vibrations from the instrument's six main strings; *baryton* players are therefore encouraged to experiment with the sympathetic strings' tunings – to discover [microtonal] intonations for them that furnish maximal sympathetic resonance; an extra 'randomized parameter' might also be considered for any *barytons* – the judicious, tasteful and intermittent intermingling of plucked or arpeggiated sympathetic-string tones with more orthodox sounds from the *baryton*'s main strings.)

LEFT-HAND STOPPING TECHNIQUE, AND PIZZICATI

Should certain wide left-hand stretches (particularly in double stops) from **[p]s(t)ellor/mnème** prove too uncomfortable for those viola da gamba players with small hands, then 'thumb position' violoncello technique might be adopted – although this was seldom, if ever, done historically.

Left-hand pizzicati may prove expeditious within those passages from **[p]s(t)ellor/mnème** where *pizzicati* executed ordinarily by the right hand seem too cumbersome – particularly for section 3, wherein *pizzicati* and *arco* are interlocked. However, since the left-hand-pizzicato sound is (at least to my ear) weak and timbrally 'inferior', it should only be used *if absolutely necessary* – as a last resort.

RANDOMIZED PARAMETERS

Randomize: {the addition of unspecified material; bowing position, from (*molto*) *sul ponticello* (i.e. bowing the string(s) [very] close to the bridge) through to (*molto*) *sul tastò* (i.e. bowing the string(s) 'up the neck' somewhat [on or towards the fingerboard], nearer to the middle of the vibrating string-length than usual); *vibrato* – less than 20% of the time; changes of bowing direction (*upbow* ↔ *downbow*); *ppp↔mf* (dynamic levels ranging between *ppp* and *mf*), but occasionally *f*}

© Ian Shanahan, Sydney, Australia; 31 July 2001.



First violin/vneme

TABLE OF TUNINGS AND SCORDATURE

Cym. F

H. Bells

Mandola

C. Harp

A. Rebec

B.V.d.G.

B.V.d.G.

THE NOTATION OF MICROTONES

Quartertunes are well-tempered (24 e.t.):

Arrows on accidentals indicate non-tempered intonational inflections up to an eighthtone:

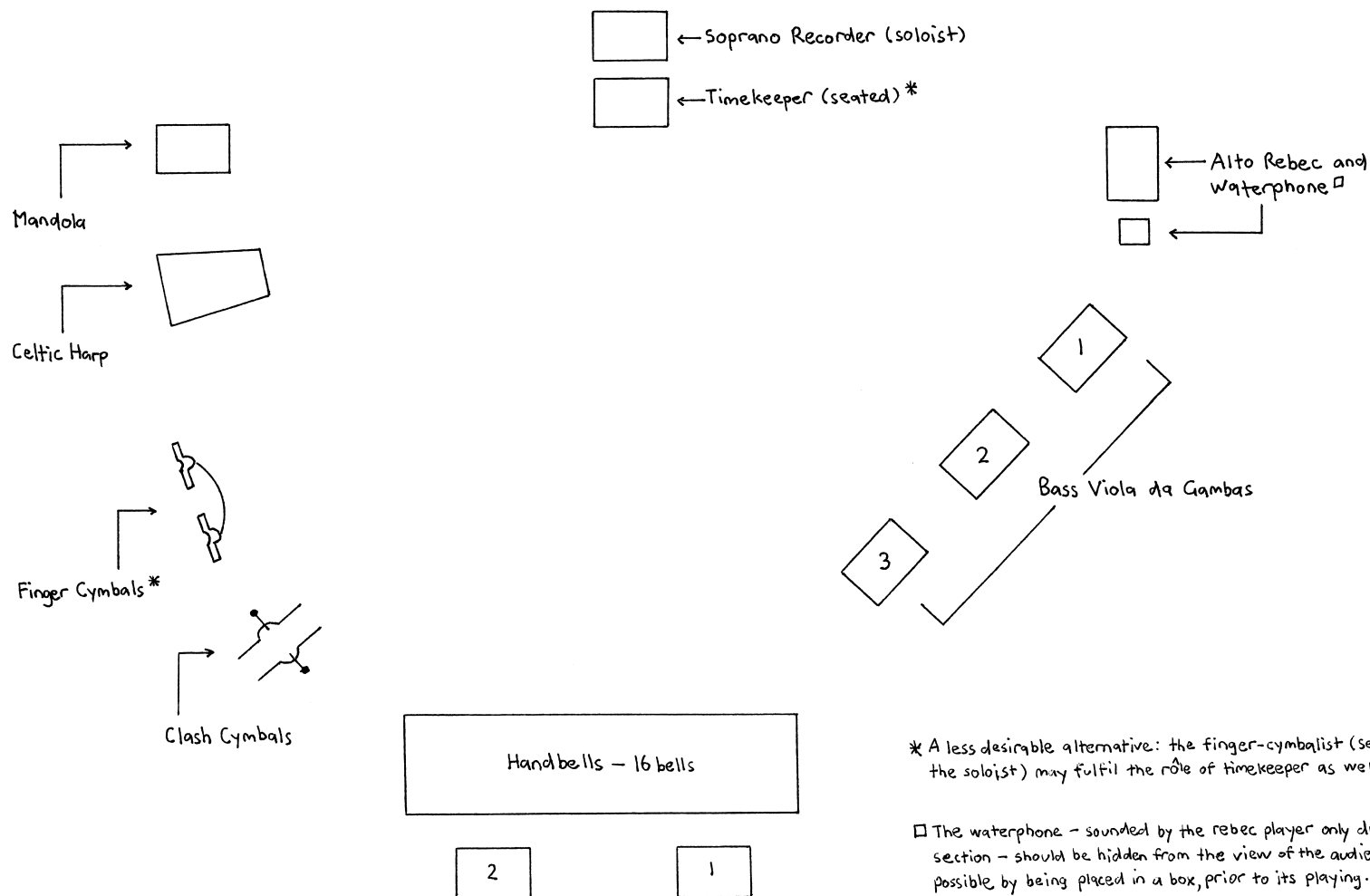
PHYSICAL LAYOUT OF
THE INSTRUMENTS...

↑
AUDIENCE

[p]s(t)ellor/mnême

© Ian Shanahan, Sydney, Australia,
23 August 1997.


- In Memoriam James Owen Shanahan
(25/9/1922 - 8/7/1997)
- To Winsome Evans;
For The Renaissance Players' 30th anniversary.





* A less desirable alternative: the finger-cymbalist (seated just behind the soloist) may fulfil the rôle of timekeeper as well!

□ The waterphone - sounded by the rebec player only during the final section - should be hidden from the view of the audience as much as possible by being placed in a box, prior to its playing... for the sake of surprise.

[p]s(t)ellor/mnême

α : Almost a whole breath-length; Rand {  , normal articulation, "breath trills", air-flow (such that the given pitches are elicited) }

SOPRANO RECORDER

β : Rand { octave transposition, add material, spacing of events, SILENCE, articulation ( ,  , normal, etc.), microtonal deviations, glissandi, vibrati, air-flow, multiphonics, +/- voice, air-noise }


37.58" (tutti): scalar, mechanical, aloof...

1 8 H. Bells 15"-20" $\langle \alpha \rangle$ $\langle \beta \rangle$

S. Rec. 


2 43.97" (solo recorder) $\langle \alpha \rangle$ $\langle \beta \rangle$

3 24.07" (rebec, viola da gambas [harmonics, pizzicato]) $\langle \alpha \rangle$ $\langle \beta \rangle$


S. Rec. 

4 32.47" (harp) $\langle \alpha \rangle$ $\langle \beta \rangle$

5 15.47" (mandola, rebec, viola da gambas [pizzicato]) $\langle \alpha \rangle$ $\langle \beta \rangle$

S. Rec. 

6 12.52" (tutti) $\langle \alpha \rangle$ $\langle \beta \rangle$

S. Rec. 

7 26.33" (mandola, harp) $\langle \alpha \rangle$ $\langle \beta \rangle$

S. REC. !.

8 28-60" (mandola, harp, rebec) $\langle \alpha \rangle$ $\langle \beta \rangle$

9 17-20" (solo recorder) $\langle \alpha \rangle$ $\langle \beta \rangle$

S.Rec. 8

10 50-40" (tutti): infinitely calm and static... $\langle \alpha \rangle$ $\langle \beta \rangle$ funereal... End Rand β

S.Rec. 8

11 α : fit all sonorities into the allotted time (c.33"); include a few brief silences. 32-67" (viola da gambas [harmonics], waterphone) $\langle \alpha \rangle$...

S.Rec. 8

S.Rec. 8

Cymbals cue cut-off.

Do not move!

Relax several seconds after all instruments are silent.

FINE.

G. L. Sharma
Sydney, AUSTRALIA. 9 July, 1997.

1

Inexorable (like an orrery), hieratic, luminous: beautiful and cosmic, yet with a distant strangeness...

Cyms F: Rand { } ↔ ~ } C: Rand { strisciato; single point of attack along the edge }
F, C: [mf] F, C: always allow the cymbals to ring on...
= one second exactly.
F, C: Rand { ppp ↔ (m)p }

H. Bells 1, 2: uncoordinated and irregular - at your own pace.
1, 2: always allow the handbells to ring on...

Mandola Rand { add notes...; hammer/pull-off, legato; plectrum ↔ finger; molto s.p. ↔ molto s.t.; pp ↔ mf (occasionally (f)f) } Optional Rand { bend string(s) - < 10%; vibrato - < 10% }
Never damp the strings!
[f poss.]

C. Harp Rand { add notes...; glissandi - < 10%; près de la table; arpeggiation; pp ↔ mf (occasionally louder - if possible) }
[f poss., non arp.] Never damp the strings!

A. Rebec Rand { add notes...; (molto) sul pont. ↔ (molto) sul tasto; vibrato - < 20%; V ↔ Π ; [spiccato tremolo] - < 10%; col legno battuto - < 10%; ∇ [overbowing] - < 10%; [snapped pizz.] - < 10%; portamento (not I glissando); ppp ↔ mf (occasionally f) }
[f, non dim...]

B.V.d.G. 1 II
[f poss., non dim...] mellifluous; subtle - with great purity, delicacy and gentleness throughout...

B.V.d.G. 2 I [sul pont.]
[f, non dim...] mellifluous; subtle - with great purity, delicacy and gentleness throughout...

B.V.d.G. 3 VI
[f poss., non dim...] mellifluous; subtle - with great purity, delicacy and gentleness throughout...

Mandola, C. Harp, A. Rebec, B.V.d.G. 1-3 in Π : mechanical and aloof, almost like a wind-up toy!
A. Rebec, B.V.d.G. 1-3: accentuate strongly the attack of each note in Π , then decrease the dynamic level immediately as the note is sustained (e.g. sfz: p).

1.

Handwritten musical score for a 16-measure piece, featuring six staves: Cym (C), Mandola, C. Harp, A. Rebec, B.V.d.G. (1), and B.V.d.G. (2, 3).

The score is organized into measures 7 through 16, with measure numbers written above the staves. The notation includes notes, rests, and various musical symbols.

Staff 1: Cym (C)
Measures 7-16: A series of whole notes on a single line, with measure numbers 7 through 16 written above.

Staff 2: Mandola
Measures 7-16: A series of whole notes on a single line, with measure numbers 7 through 16 written above. Circled numbers 3, 4, 3, 4, 3, 2, 1, 3 are written above the notes in measures 11 through 16.

Staff 3: C. Harp
Measures 7-16: A series of whole notes on a single line, with measure numbers 7 through 16 written above.

Staff 4: A. Rebec
Measures 7-16: A series of whole notes on a single line, with measure numbers 7 through 16 written above. Roman numerals I, II, I, II, I, II, I, II are written above the notes in measures 11 through 16.

Staff 5: B.V.d.G. (1)
Measures 7-16: A series of whole notes on a single line, with measure numbers 7 through 16 written above. Roman numerals I, II, III, IV, I, II, I, II are written above the notes in measures 11 through 16.

Staff 6: B.V.d.G. (2, 3)
Measures 7-16: A series of whole notes on a single line, with measure numbers 7 through 16 written above. Roman numerals I, II, III, IV, I, II, I, II are written above the notes in measures 11 through 16.

Handwritten musical score for a string quartet and mandola, featuring measures 16 through 25. The score includes parts for Cymys, Mandola, C. Harp, A. Rebec, and three Violins (1, 2, 3).

Instrument Parts:

- Cymys:** Treble clef, F# key signature, common time. Measures 16-25 show a series of whole notes on the staff.
- Mandola:** Treble clef, F# key signature, common time. Measures 16-25 show a series of whole notes with fingerings (1-4) and slurs.
- C. Harp:** Treble and Bass clefs, F# key signature, common time. Measures 16-25 show a series of whole notes with fingerings (1-4) and slurs.
- A. Rebec:** Treble clef, F# key signature, common time. Measures 16-25 show a series of whole notes with fingerings (1-4) and slurs.
- Violins (1, 2, 3):** Treble clef, F# key signature, common time. Measures 16-25 show a series of whole notes with fingerings (1-4) and slurs.

Measure Numbers: 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.

Handwritten musical score for five instruments: Cymys, Mandola, C. Harp, A. Rebec, and B.V.d.G. (three staves). The score is numbered 25 to 34.

Cymys: Treble clef, F# and C notes. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34.

Mandola: Treble clef, 8/8 time signature. Notes include flats and naturals. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Includes circled numbers 1-4 and a circled 0 with an upward arrow at measure 33.

C. Harp: Treble and Bass clefs. Notes include flats and naturals. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Includes a gliss. marking at the end.

A. Rebec: Treble clef. Notes include flats and naturals. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Includes position markings: II, I, 2nd position... III, II.

B.V.d.G. (Staff 1): Treble clef, 5/8 time signature. Notes include flats and naturals. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Includes Roman numerals: III, IV, VI, III, IV, V, IV, V, III, IV, V, VI.

B.V.d.G. (Staff 2): Treble clef, 5/8 time signature. Notes include flats and naturals. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Includes Roman numerals: I, II, I, II, I, III, IV, V, VI, II, III.

B.V.d.G. (Staff 3): Treble clef, 5/8 time signature. Notes include flats and naturals. Fingering: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Includes Roman numerals: II, III, IV, II, III, IV, V, VI, II, III, IV, I, II, III.

Handwritten musical score for a 5-part ensemble. The parts are: Cymals (Cym), Mandola, C. Harp, A. Rebec, and B.V.d.G. (Bass Violoncello). The score is divided into three systems, numbered 1, 2, and 3. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The C. Harp part includes the instruction "gliss. gentle, unobtrusive." and a glissando line. The B.V.d.G. part includes fingerings (I, II, III, IV, V, VI) and a glissando line. The score is marked with measure numbers 34, 35, 36, 37, and 38. A handwritten note "c. 1'-2'" is present in the top right corner, and the word "Optional" is written below it. A large handwritten "A" is also present in the top right corner.

Handwritten musical score for a 5-part ensemble. The parts are: Cymals (Cym), Mandola, C. Harp, A. Rebec, and B.V.d.G. (Bass Violoncello). The score is divided into three systems, numbered 1, 2, and 3. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The C. Harp part includes the instruction "gliss. gentle, unobtrusive." and a glissando line. The B.V.d.G. part includes fingerings (I, II, III, IV, V, VI) and a glissando line. The score is marked with measure numbers 34, 35, 36, 37, and 38. A handwritten note "c. 1'-2'" is present in the top right corner, and the word "Optional" is written below it. A large handwritten "A" is also present in the top right corner.

2

1°

1' 2 3 4 5 6 7

Syms F
C

F, c: [m]f

1

H. Bells

fff... 1, 2: uncoordinated and irregular - at your own pace.

2

fff...

Mandola

8

[f poss.]

C. Harp

[f poss.]

gliss. rapid, violent.

[non arp.]

↑ play the glissando as soon as possible after the previous chord has been clearly articulated.

A. Rebec

1

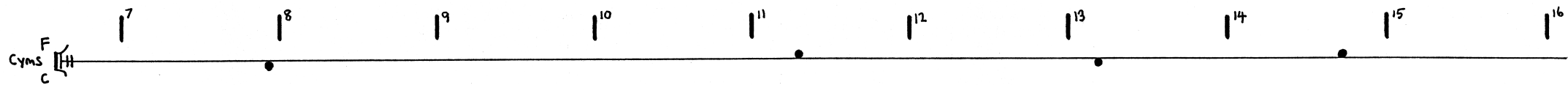
B.V.a.G.

2

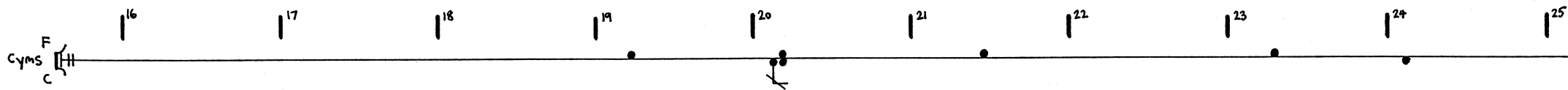
B.V.a.G.

3

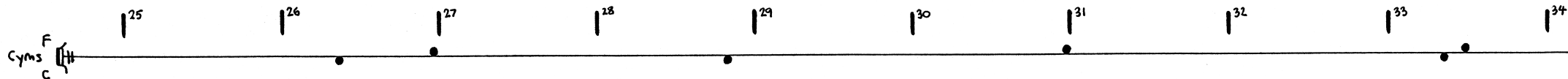
6.

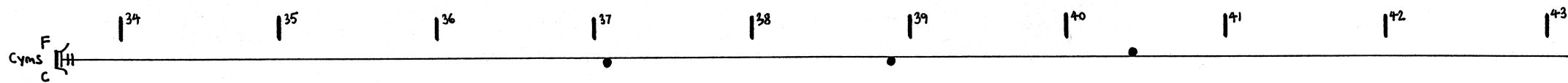


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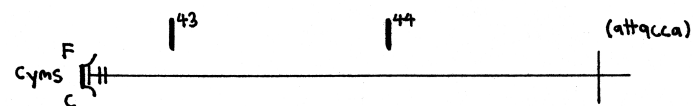


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■



$$\text{CymS}^{\text{F}}_{\text{C}}$$

3

0 1 2 3 4 5 6 7

Syms F
C

F, C: [mp]

1, 2: uncoordinated and irregular - at your own pace.

Mandola

C. Harp

[f poss., non arp.]

A. Rebec

2nd position... [non vibrato]

1

B.V.d.G.

2

B.V.d.G.

3

9.

Handwritten musical score for five staves, numbered 1 through 5 on the left margin. The staves are labeled as follows:

- Staff 1: Cym. (Cymbal)
- Staff 2: A. Rebec (Violin)
- Staff 3: B.V.d.G. (Violoncello)
- Staff 4: B.V.d.G. (Violoncello)
- Staff 5: B.V.d.G. (Violoncello)

The score is divided into measures 7 through 16, indicated by vertical bar lines and measure numbers above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Staff 1 (Cym.):** Measures 7-16 show a series of notes on a single line, with a key signature change from C to F major at measure 14.
- Staff 2 (A. Rebec):** Measures 7-16 show a series of notes, with a key signature change from C to F major at measure 14. Annotations include "[non vibrato]" at measures 7-11 and "I I [non vibrato] III" at measures 12-14.
- Staff 3 (B.V.d.G.):** Measures 7-16 show a series of notes, with a key signature change from C to F major at measure 14. Annotations include "pizz." (pizzicato) and "arco" (arco) markings, along with fingerings (I, II, III, IV, V).
- Staff 4 (B.V.d.G.):** Measures 7-16 show a series of notes, with a key signature change from C to F major at measure 14. Annotations include "pizz." and "arco" markings, along with fingerings (I, II, III, IV, V, VI).
- Staff 5 (B.V.d.G.):** Measures 7-16 show a series of notes, with a key signature change from C to F major at measure 14. Annotations include "pizz." and "arco" markings, along with fingerings (I, II, III, IV, V, VI).

16 17 18 19 20 21 22 23 24 25

Cyms F
C

A. Rebec

2nd position... [non vibrato]

III [non vibrato] II [non vibrato] I II

1

B.V.d.G.

2

B.V.d.G.

3

pizz. arco I II pizz. arco I II pizz. arco I II

VI III IV V I II III IV V VI I II III IV V VI I II

16 17 18 19 20 21 22 23 24 25

16 17 18 19 20 21 22 23 24 25

16 17 18 19 20 21 22 23 24 25

IV V II VI V II I II pizz. arco III pizz. arco III I pizz.

16 17 18 19 20 21 22 23 24 25

4

Handwritten musical score for measures 1 through 7. The score includes parts for Cymals, Handbells, Mandola, C. Harp, A. Rebec, B.V.d.G. (1), B.V.d.G. (2), and B.V.d.G. (3).

Cymals: F, C: [mf]

Handbells: 1, 2: uncoordinated and irregular - at your own pace. *ff...*

Mandola: 8

C. Harp: [f poss., non arp.]

A. Rebec: [f, non dim...]

B.V.d.G. (1): [f poss., non dim...]

B.V.d.G. (2): [f, non dim...]

B.V.d.G. (3): arco [(molto)s.p.]

Measures 1 through 7 are indicated by a sequence of vertical bar lines and fingerings (0, 1, 2, 3, 4, 5, 6, 7) above the staves.

Handwritten musical notation for measures 7 through 16. The notation is written on two staves: Cymys (top) and C. Harp (bottom).

Cymys: Measures 7-16 are marked with vertical lines and dots on a single staff. The notes are: 7 (C), 8 (C), 9 (C), 10 (C), 11 (C), 12 (C), 13 (C), 14 (C), 15 (C), 16 (C).

C. Harp: Measures 7-16 are marked with vertical lines and notes on a grand staff. The notes are: 7 (F, C), 8 (F, C), 9 (F, C), 10 (F, C), 11 (F, C), 12 (F, C), 13 (F, C), 14 (F, C), 15 (F, C), 16 (F, C). The notes are written in a simplified manner, often using a single note or a pair of notes.

Handwritten annotations include "gliss." above measure 10 and "gliss." above measure 11.

Handwritten musical notation for measures 16 through 25. The notation is written on two staves: Cymys (top) and C. Harp (bottom).

Cymys: Measures 16-25 are marked with vertical lines and dots on a single staff. The notes are: 16 (C), 17 (C), 18 (C), 19 (C), 20 (C), 21 (C), 22 (C), 23 (C), 24 (C), 25 (C).

C. Harp: Measures 16-25 are marked with vertical lines and notes on a grand staff. The notes are: 16 (F, C), 17 (F, C), 18 (F, C), 19 (F, C), 20 (F, C), 21 (F, C), 22 (F, C), 23 (F, C), 24 (F, C), 25 (F, C). The notes are written in a simplified manner, often using a single note or a pair of notes.

Handwritten annotations include "gliss." above measure 19 and "gliss." above measure 20.

Handwritten musical score for Cymys and C. Harp.

Cymys: F, C

C. Harp: Treble and Bass clefs

Measures 25-33:

- Measure 25: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 26: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 27: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 28: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 29: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 30: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 31: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 32: Cymys (F), C. Harp (Treble: F, Bass: F)
- Measure 33: Cymys (F), C. Harp (Treble: F, Bass: F)

Optional: c. 1" - 2"

5

Handwritten musical score for a 15-measure piece, featuring multiple instruments and dynamic markings.

Measures: 1 through 15.

Instruments and Parts:

- Cym**: Cymbal, marked **F** (forte).
- H. Bells**: Handbells, marked **f...** (forte).
- Mandola**: Marked **[f]** (forte).
- C. Harp**: Concert Harp, marked **[f poss., non arp.]** (forte, possibly, non arpeggiated).
- A. Rebec**: Arabian Rebec, marked **[mf, non dim...]** (mezzo-forte, non diminuendo).
- B.V. d. G.**: Bass Violoncello da Gamba, marked **[f poss., non dim...]** (forte, possibly, non diminuendo).

Handwritten Notes:

- 1, 2: uncoordinated and irregular - at your own pace.
- 15: **15.**

Dynamic Markings: **F**, **f...**, **[f]**, **[f poss., non arp.]**, **[mf, non dim...]**, **[f poss., non dim...]**.

Performance Indications: **pizz...** (pizzicato), **II**, **III**, **IV**, **V**, **VI**, **IX** (fingerings or positions).

Handwritten musical score for measures 7 through 16, featuring five staves: Cymals, Mandola, A. Rebec, B.V.d.G. 1, and B.V.d.G. 2/3.

Cymals: Measures 7-16, marked with vertical lines.

Mandola: Treble clef, key signature of one flat. Fingerings (1-4) are indicated above notes. Measure 14 includes a circled 'O'.

A. Rebec: Treble clef, key signature of one flat. Includes fingering (II) at measure 7, '2nd position...' at measure 12, and performance instructions: '[blend with the Viola da Gamba.]' and '[m)p, non dim...]'.

B.V.d.G. 1: Bass clef, key signature of one flat. Includes 'pizz...' at measure 7, fingering (I-IV) at measure 9, and performance instructions: '[f pass., non dim...]' and 'arco' at measure 14.

B.V.d.G. 2: Bass clef, key signature of one flat. Includes 'pizz...' at measure 7, fingering (I-III) at measure 9, and performance instructions: '[f pass., non dim...]' and 'arco' at measure 14.

B.V.d.G. 3: Bass clef, key signature of one flat. Includes 'pizz...' at measure 7, fingering (I-III) at measure 9, and performance instructions: '[f pass., non dim...]' and 'arco' at measure 14.

6

Score for measures 6 through 17, featuring multiple instruments and a vocal line.

Measures 6-7:

- Cym.** (Cymbal): $F, C: [mp]$
- H. Bells** (Hand Bells): $f...$ 1, 2: uncoordinated and irregular - at your own pace.
- Mandola**: $[f]$
- C. Harp** (Celeste Harp): $[f \text{ poss., non arp.}]$
- A. Rebec** (Alto Rebec): $[f, non dim...]$
- B.V.d.G.** (Bass Violon da Gamba): 1, 2, 3

Measures 8-17:

- Mandola**: Includes fingering numbers (1, 2, 3, 4) and a circled 2.
- A. Rebec**: Includes Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicating fingerings.
- B.V.d.G.**: Includes Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicating fingerings.

The score is written for measures 6 through 17, with measure numbers indicated at the top of each staff.

17.

c. 1st-2nd
Optional

Handwritten musical score for a 13-measure piece, featuring six staves:

- Cym**: Cymal, marked with a treble clef and a common time signature. Measures 7-13 are indicated by vertical bar lines.
- Mandola**: Mandolin, marked with a treble clef and a common time signature. Measures 7-13 are indicated by vertical bar lines. Fingerings (1-4) and bowing directions (h, <, >) are noted.
- C. Harp**: Concert Harp, marked with a treble clef and a common time signature. Measures 7-13 are indicated by vertical bar lines. Glissandos are marked in measures 12 and 13.
- A. Rebec**: Arched Rebec, marked with a treble clef and a common time signature. Measures 7-13 are indicated by vertical bar lines. Positions (I, II, III) are noted.
- B.V.d.G. 1**: Bass Violon da Gamba, marked with a bass clef and a common time signature. Measures 7-13 are indicated by vertical bar lines. Positions (I, II, III, IV, V, VI) are noted.
- B.V.d.G. 2**: Bass Violon da Gamba, marked with a bass clef and a common time signature. Measures 7-13 are indicated by vertical bar lines. Positions (I, II, III, IV, V, VI) are noted.
- B.V.d.G. 3**: Bass Violon da Gamba, marked with a bass clef and a common time signature. Measures 7-13 are indicated by vertical bar lines. Positions (I, II, III, IV, V, VI) are noted.

The score is written in a common time signature (C) and features various musical notations including notes, rests, and fingerings.

7

Handwritten musical score for "The Rose Tree". The score is written on a system of staves with a common time signature (C) and a key signature of one sharp (F#). The instruments and parts are:

- Cyms:** Cymbals, marked with a forte (F) dynamic.
- H. Bells:** Handbells, marked with a fortissimo (ff) dynamic. The first two staves are labeled "1" and "2". A handwritten instruction reads: "1,2: uncoordinated and irregular - at your own pace." A bracket connects the two staves.
- Mandola:** Marked with a forte (f) dynamic and a possible (poss.) marking. A circled "2" is written above the staff.
- C. Harp:** Concert Harp, marked with a possible (poss.) and non arpeggiated (non arp.) marking.
- A. Rebec:** A Rebec, shown as a single staff with a treble clef.
- B.V.d.G.:** Bass Violon da Gamba, shown as three staves (labeled 1, 2, 3) with a treble clef.

The score is divided into measures by a vertical bar line. The first measure is marked with a "0" and a "1". The second measure is marked with a "2" and a "3". The third measure is marked with a "4" and a "5". The fourth measure is marked with a "6" and a "7". The fifth measure is marked with a "1" and a "2". The sixth measure is marked with a "3" and a "4". The seventh measure is marked with a "5" and a "6". The eighth measure is marked with a "7" and a "1". The ninth measure is marked with a "2" and a "3". The tenth measure is marked with a "4" and a "5". The eleventh measure is marked with a "6" and a "7". The twelfth measure is marked with a "1" and a "2". The thirteenth measure is marked with a "3" and a "4". The fourteenth measure is marked with a "5" and a "6". The fifteenth measure is marked with a "7" and a "1". The sixteenth measure is marked with a "2" and a "3". The seventeenth measure is marked with a "4" and a "5". The eighteenth measure is marked with a "6" and a "7". The nineteenth measure is marked with a "1" and a "2". The twentieth measure is marked with a "3" and a "4". The twenty-first measure is marked with a "5" and a "6". The twenty-second measure is marked with a "7" and a "1". The twenty-third measure is marked with a "2" and a "3". The twenty-fourth measure is marked with a "4" and a "5". The twenty-fifth measure is marked with a "6" and a "7". The twenty-sixth measure is marked with a "1" and a "2". The twenty-seventh measure is marked with a "3" and a "4". The twenty-eighth measure is marked with a "5" and a "6". The twenty-ninth measure is marked with a "7" and a "1". The thirtieth measure is marked with a "2" and a "3". The thirty-first measure is marked with a "4" and a "5". The thirty-second measure is marked with a "6" and a "7". The thirty-third measure is marked with a "1" and a "2". The thirty-fourth measure is marked with a "3" and a "4". The thirty-fifth measure is marked with a "5" and a "6". The thirty-sixth measure is marked with a "7" and a "1". The thirty-seventh measure is marked with a "2" and a "3". The thirty-eighth measure is marked with a "4" and a "5". The thirty-ninth measure is marked with a "6" and a "7". The fortieth measure is marked with a "1" and a "2". The forty-first measure is marked with a "3" and a "4". The forty-second measure is marked with a "5" and a "6". The forty-third measure is marked with a "7" and a "1". The forty-fourth measure is marked with a "2" and a "3". The forty-fifth measure is marked with a "4" and a "5". The forty-sixth measure is marked with a "6" and a "7". The forty-seventh measure is marked with a "1" and a "2". The forty-eighth measure is marked with a "3" and a "4". The forty-ninth measure is marked with a "5" and a "6". The fiftieth measure is marked with a "7" and a "1".

Handwritten musical score for three instruments: Cym, F, and C. Harp. The score is divided into measures 7 through 16.

Cym: The Cym instrument part consists of a single line with notes marked by vertical stems and dots, corresponding to measures 7 through 16.

F: The F instrument part consists of a single line with notes marked by vertical stems and dots, corresponding to measures 7 through 16.

Mandola: The Mandola part is written on a five-line staff. It includes various musical notations such as circled numbers (1, 2, 3, 4), accidentals (sharps, flats), and dynamic markings like *ff poss.*. There are also some handwritten symbols like 'X' and ']'.

C. Harp: The C. Harp part is written on a grand staff (treble and bass clefs). It includes notes, accidentals, and the word *gliss.* (glissando) written above and below the staff.

Handwritten musical score for three instruments: Cymys, Mandola, and C. Harp. The score is organized into three staves, each with measures numbered 16 through 25.

Cymys: The top staff shows a single melodic line with notes marked by vertical stems and dots. The key signature is F major (one flat).

Mandola: The middle staff features a more complex melodic line with notes, fingerings (circled numbers 1-4), and articulation marks (accents and slurs). A double bar line is present at measure 20.

C. Harp: The bottom staff includes both a treble and bass clef. It contains chords and single notes, with a glissando (gliss.) indicated by a wavy line between measures 20 and 21.

Handwritten musical score for three staves: Cym, Mandola, and C. Harp. The score includes measures 25, 26, and 27, with a "(attacca)" marking at the end of measure 27.

Cym: Treble clef, key signature of one flat (Bb). Measures 25, 26, and 27 are marked with vertical lines. A "(attacca)" marking is present at the end of measure 27.

Mandola: Treble clef, key signature of one flat (Bb). Measures 25, 26, and 27 are marked with vertical lines. A "8" is written below the staff at the beginning of measure 25.

C. Harp: Treble clef, key signature of one flat (Bb). Measures 25, 26, and 27 are marked with vertical lines.

Handwritten musical score for page 8, featuring multiple staves and measures.

Staves and Instruments:

- Cyms F:** Cymbals, marked *[mf]*.
- H. Bells:** Handbells, marked *ff...* and *1, 2: uncoordinated and irregular - at your own pace.*
- Mandola:** Mandola.
- C. Harp:** Celtic Harp.
- A. Rebec:** Arabic Rebec.
- B.V. d. G. 1:** Baglamas/Violas da Gama 1, marked *[f, non dim...]*.
- B.V. d. G. 2:** Baglamas/Violas da Gama 2, marked *[f, non dim...]*.
- B.V. d. G. 3:** Baglamas/Violas da Gama 3, marked *[f, non dim...]*.

Measures: The score is divided into measures numbered 0 through 7.

Handwritten Annotations:

- Measure 0: *F, C: [mf]* (above Cyms F).
- Measure 1: *ff...* (above H. Bells).
- Measure 1: *1, 2: uncoordinated and irregular - at your own pace.* (above H. Bells).
- Measure 3: *gliss.* (below C. Harp).
- Measure 5: *[f, non dim...]* (above B.V. d. G. 1).
- Measure 5: *[f, non dim...]* (above B.V. d. G. 2).
- Measure 5: *[f, non dim...]* (above B.V. d. G. 3).

Other Notations:

- Measure 0: *0* (above Cyms F).
- Measure 1: *1* (above Cyms F).
- Measure 2: *2* (above Cyms F).
- Measure 3: *3* (above Cyms F).
- Measure 4: *4* (above Cyms F).
- Measure 5: *5* (above Cyms F).
- Measure 6: *6* (above Cyms F).
- Measure 7: *7* (above Cyms F).

Handwritten musical score for a 16-measure piece, featuring five staves:

- Cyms:** Features a series of vertical bar lines numbered 7 through 16, indicating measure positions. A small 'F' and 'C' are written above the first measure.
- Mandola:** Contains a melodic line with notes and fingerings (1, 4, 2, 3, 2, 3, 3, 1, 4, 2, 3, 1, 2, 3, 1, 2). It includes a key signature change from C major to B-flat major (indicated by a flat sign on the first line) and a capo position change (indicated by a double bar line and a 'C' with a flat).
- C. Harp:** Features a series of vertical bar lines numbered 7 through 16, indicating measure positions. It includes a key signature change from C major to B-flat major (indicated by a flat sign on the first line) and a capo position change (indicated by a double bar line and a 'C' with a flat).
- A. Rebec:** Contains a melodic line with notes and fingerings (II, I, III, II). It includes a key signature change from C major to B-flat major (indicated by a flat sign on the first line) and a capo position change (indicated by a double bar line and a 'C' with a flat).
- B.V.d.G.:** Features a series of vertical bar lines numbered 7 through 16, indicating measure positions. It includes a key signature change from C major to B-flat major (indicated by a flat sign on the first line) and a capo position change (indicated by a double bar line and a 'C' with a flat).

Handwritten musical score for four instruments: Cym, Mandola, C. Harp, and A. Rebec. The score is divided into measures 16 through 25.

Cym: Features a single melodic line with notes marked by measure numbers 16 to 25. The key signature is F major (one flat).

Mandola: Features a single melodic line with notes marked by measure numbers 16 to 25. Fingering numbers (1-4) are indicated above certain notes. A double bar line is present at measure 25.

C. Harp: Features a single melodic line with notes marked by measure numbers 16 to 25. The key signature is F major (one flat).

A. Rebec: Features a single melodic line with notes marked by measure numbers 16 to 25. The key signature is F major (one flat). Position markings (I, II, III) are indicated above the staff. A double bar line is present at measure 25.

Handwritten musical score for four instruments: Cymys, Mandola, C. Harp, and A. Rebec. The score is organized into four staves, each with measures 25 through 29 indicated by vertical lines. The Cymys staff shows notes on measures 26, 27, and 28. The Mandola staff includes fingering numbers (3, 4, 1, 2, 1, 3, 2, 4) and accidentals (sharps and flats) for measures 25 through 29. The C. Harp staff shows notes on measures 26, 27, 28, and 29. The A. Rebec staff shows a note on measure 25 and a bracketed section on measures 26 and 27. A large 'A' symbol with 'Optional' written below it is located to the right of the staves. Above the 'A' symbol is the text 'c. 1" - 2"'. The page number '26.' is located at the bottom center.

Cymys

Mandola

C. Harp

A. Rebec

c. 1" - 2"

Optional

26.

9

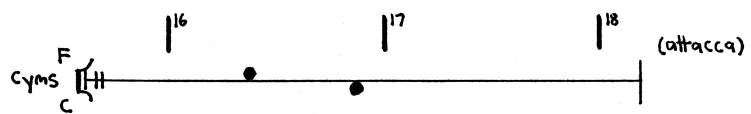
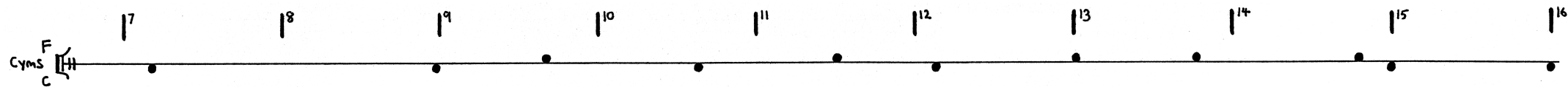
Handwritten musical score for measures 9 through 17. The score includes staves for Cymals (Cym.), Handbells (H. Bells), Mandola, C. Harp, A. Rebec, and B.V. d. G. (Bass Violoncello da Gamba).

Measures 9-17:

- Cymals (Cym.):** Measures 9-17. Dynamics: *f*, *c.* [mp].
- Handbells (H. Bells):** Measures 9-17. Dynamics: *f*... 1,2: uncoordinated and irregular - at your own pace.
- Mandola:** Measures 9-17. Dynamics: *f*.
- C. Harp:** Measures 9-17. Dynamics: *[f poss., non arp.]*
- A. Rebec:** Measures 9-17. Dynamics: *[(molto) s.p.]*.
- B.V. d. G. (1):** Measures 9-17. Dynamics: *[f, non dim...]*.
- B.V. d. G. (2):** Measures 9-17. Dynamics: *[f poss., non dim...]*.
- B.V. d. G. (3):** Measures 9-17. Dynamics: *[(molto) s.p.]*, *[f, non dim...]*.

Measure numbers 1 through 7 are indicated above the staves.

27.



Handwritten musical score for a contemporary ensemble. The score is written for the following instruments:

- Cym** (Cymbal): $F, C: [(m)f]$
- H. Bells** (Hand Bells): $1, 2: \text{uncoordinated and irregular - at your own pace.}$
- Mandola**
- C. Harp** (Cello Harp)
- A. Rebec** (Alto Rebec)
- B.V.d.G.** (Bass Violon da Gamba): 1-3

The score is divided into measures 1 through 7. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** pp (pianissimo), mf (mezzo-forte), fff (fortississimo).
- Performance instructions:** "Blend with the Viola da Gambas as much as possible!", "Rand Only { (molto) sul pont. \leftrightarrow (molto) sul tasto; $V \leftrightarrow \square$; $ppp \leftrightarrow mf$ }", "Rand Only { plectrum \leftrightarrow finger; molto s.p. \leftrightarrow molto s.t.; $pp \leftrightarrow mf$ }", "Rand Only { pr\`es de la table; $pp \leftrightarrow mf$ }".
- Other markings:** "gliss" (glissando), "I", "II", "III", "IV", "V", "VI" (fingerings or positions).

The score is written in a system of staves, with the instruments listed on the left. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a 16-measure piece, featuring five staves: Cymals (Cym.), Mandola, C. Harp (C. Harp), A. Rebec (A. Rebec), and B.V.d.G. (B.V.d.G.).

Staff 1: Cymals (Cym.)
Measures 7-16: F, C, F, C, F, C, F, C, F, C, F, C, F, C, F, C.

Staff 2: Mandola
Measures 7-16: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Notes: 12 (b), 13 (b), 14 (b), 15 (b), 16 (b).

Staff 3: C. Harp (C. Harp)
Measures 7-16: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Notes: 12 (b), 13 (b), 14 (b), 15 (b), 16 (b). (gliss.)

Staff 4: A. Rebec
Measures 7-16: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Notes: 7 (b), 8 (b), 9 (b), 10 (b), 11 (b), 12 (b), 13 (b), 14 (b), 15 (b), 16 (b).

Staff 5: B.V.d.G. (B.V.d.G.)
Measures 7-16: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Notes: 7 (b), 8 (b), 9 (b), 10 (b), 11 (b), 12 (b), 13 (b), 14 (b), 15 (b), 16 (b).

Staff 6: B.V.d.G. (B.V.d.G.)
Measures 7-16: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Notes: 7 (b), 8 (b), 9 (b), 10 (b), 11 (b), 12 (b), 13 (b), 14 (b), 15 (b), 16 (b).

Staff 7: B.V.d.G. (B.V.d.G.)
Measures 7-16: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. Notes: 7 (b), 8 (b), 9 (b), 10 (b), 11 (b), 12 (b), 13 (b), 14 (b), 15 (b), 16 (b).

Handwritten musical score for five instruments: Cymys, Mandola, C. Harp, A. Rebec, and B.V.A.G. (three staves). The score is divided into measures 16 through 25. The Cymys part is a single line with notes. The Mandola part is a single line with notes and fingerings (1, 2, 3). The C. Harp part is a single line with notes. The A. Rebec part is a single line with notes and fingerings (I, II, III, IV, V, VI). The B.V.A.G. part consists of three staves with notes and fingerings (I, II, III, IV, V, VI). The notation includes various musical symbols such as clefs, notes, rests, and fingerings.

Handwritten musical score for a string quartet, featuring five staves: Cymals (Cym.), Mandola, C. Harp (Cello/Harp), A. Rebec (Violin), and B.V.d.G. (Bass Violoncello/Guitar). The score is divided into measures 25 through 34. The Cymals part consists of a single line of notes. The Mandola part is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The C. Harp part is written in treble and bass clefs with a key signature of one flat. The A. Rebec part is written in treble clef with a key signature of one flat. The B.V.d.G. part is written in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and fingerings. The Mandola part includes circled numbers 1, 2, 3, 4, and 5. The A. Rebec part includes the instruction "2nd position...". The B.V.d.G. part includes the instruction "1st position...".

Cymals

Mandola

C. Harp

A. Rebec

B.V.d.G.

1st position...

2nd position...

Handwritten musical score for five instruments: Cymals, Mandola, C. Harp, A. Rebec, and B.V.d.G. (three parts). The score is organized into measures numbered 34 through 43.

Cymals: Features a series of vertical strokes (chimes) corresponding to measures 34-43. A fermata is placed over measures 40-41.

Mandola: Written in treble clef with a key signature of one flat (B-flat). It includes various notes, rests, and fingerings (circled numbers 1-4). A fermata is present in measure 40.

C. Harp: Written in treble and bass clefs. It features a series of notes, including some with accidentals (sharps and flats), and a fermata in measure 40.

A. Rebec: Written in treble clef. It includes notes, rests, and a fermata in measure 40. A handwritten instruction "End Rand; take Waterphone (and bow)" is written above the staff in measure 40.

B.V.d.G. (Parts 1, 2, and 3): Written in treble and bass clefs. These parts include complex notation with many slurs, ties, and fingerings. A fermata is present in measure 40 for each part.

Handwritten musical score for three instruments: Cymys, Mandola, and C. Harp. The score is organized into three staves, each with measures 43 through 51. The Cymys staff uses a simplified notation with vertical lines and dots. The Mandola staff uses a standard musical staff with notes, accidentals, and fingerings. The C. Harp staff uses a standard musical staff with notes and accidentals. The score concludes with an "End Rand" marking and an "Optional" section labeled "c. 1''-2''".

Cymys

Measures 43-51: Vertical lines with dots indicating pitch and rhythm.

Mandola

Measures 43-51: Musical notation with notes, accidentals, and fingerings. Measure 43: \flat note with finger 1. Measure 44: \flat note with finger 3. Measure 45: \flat note with finger 4. Measure 46: \sharp note with finger 2. Measure 47: \flat note with finger 2. Measure 48: \flat note with finger 1. Measure 49: \flat note with finger 1. Measure 50: \flat note with finger 1. Measure 51: \flat note with finger 1.

C. Harp

Measures 43-51: Musical notation with notes and accidentals. Measure 43: \flat note. Measure 44: \flat note. Measure 45: \sharp note. Measure 46: \sharp note. Measure 47: \flat note. Measure 48: \flat note. Measure 49: \flat note. Measure 50: \flat note. Measure 51: \flat note.

End Rand

Optional

c. 1''-2''

Handwritten musical score for measures 1 through 7. The score includes staves for Cymals, Handbells (1 & 2), Mandola, C. Harp, Waterphone, and B.V.d.G. (1, 2, & 3).

Cymals: F₃C: [(p)p] (Measures 1-7)

Handbells: 1, 2: uncoordinated and irregular - at your own pace. (Measures 1-7)

Mandola: mp (Measures 1-7)

C. Harp: mp, non arp. (Measures 1-7)

Waterphone: bow, flick, scrape, stroke, pluck and otherwise activate the metal rods as loudly as possible for c. 33.67" - until the final stroke by the cymbals. Then allow the instrument to resonate freely. Include several brief periods of inactivity (each no more than about 2" in duration). (Measures 1-7)

B.V.d.G. 1: f poss! ... (Measure 1); B.V.d.G. 1-3: Rand Only { V ↔ □ }; As much as possible, sustain all sonorities fully, right up to the next sonority (i.e. absolutely minimal caesurae). (Measures 1-7)

B.V.d.G. 2: f poss.... (Measure 1); pp sempre! ... (Measures 4-7)

B.V.d.G. 3: f poss.... (Measure 1); pp sempre! ... (Measures 4-7)

Measure numbers 1 through 7 are indicated at the top of the page.

Handwritten musical score for three staves, labeled on the left as Cym, Waterphone, and B.V.d.G. (Bass Violoncello). The score is divided into measures 7 through 16.

Staff 1 (Cym): Features a series of vertical lines (stems) corresponding to measures 7 through 16. The staff is marked with a treble clef and a key signature of one sharp (F#).

Staff 2 (Waterphone): Features a series of vertical lines (stems) corresponding to measures 7 through 16. The staff is marked with a treble clef and a key signature of one sharp (F#). The notation is heavily scribbled out with dark ink.

Staff 3 (B.V.d.G.): Features a series of vertical lines (stems) corresponding to measures 7 through 16. The staff is marked with a bass clef and a key signature of one sharp (F#). The notation includes various fingerings (I, II, III, IV, V) and articulation marks (accents, slurs) for measures 7 through 16.

		16	17	18	19	20	21	22	23	24	25
Cyms	F										
C											
		16	17	18	19	20	21	22	23	24	25
Waterphone		<i>[Handwritten musical notation]</i>									
		16	17	18	19	20	21	22	23	24	25
1		III	II		I			II	I		IV
		<i>[Handwritten musical notation]</i>									
B.V.d.G.		16	17	18	19	20	21	22	23	24	25
2		V		I		V		II	III		I
		<i>[Handwritten musical notation]</i>									
B.V.d.G.		16	17	18	19	20	21	22	23	24	25
3				V		III		IV		I	
		<i>[Handwritten musical notation]</i>									

Do not move!
Relax several seconds
after all instruments
are silent.

Handwritten musical score for three staves (1, 2, 3) and two percussion parts (Cyms, Waterphone). The score spans measures 25 to 33.

Cyms: Measures 25-33. Measure 33 includes a dynamic marking *F, C: [p]*.

Waterphone: Measures 25-33. Measure 33 includes the instruction "cease activation".

Staff 1 (B.V.d.G.): Measures 25-33. Includes fingerings (II, IV, V, VI), a *[V punta d'arco]* marking, and a dynamic marking *f poss!*.

Staff 2 (B.V.d.G.): Measures 25-33. Includes fingerings (III, IV, III, IV, III, IV), a *[V punta d'arco]* marking, and a dynamic marking *f poss!*.

Staff 3 (B.V.d.G.): Measures 25-33. Includes fingerings (IV, VI, II, III, IV, VI), a *[V punta d'arco]* marking, and a dynamic marking *f poss!*.

emphasize the harmonic of I,
if possible.

† B.V.d.G. 1-3: allow the strings to resonate
beyond the cymbals' clash.

J. L. Shanon.
Sydney, Australia,
23 August 1997.

FINE